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Introductory.

I want you to get rid of the idea that history consists of dates and names and facts. If it were conceivably possible it ~~should like~~ would be a great advantage to abolish dates altogether. People will insist on attributing to them a sacred significance they don't possess; and until you are very far advanced in any branch of history they do not minister to any service at all. The object of working at history is to get understanding. But then one must admit that one cannot get understanding out of anything without understanding how to look at it. The object of paying any attention to the history of Music is to get to understand Music better; and dates can hardly be expected to minister largely to that end. You would hardly expect to play Beethoven's Eb concerto better because you knew that it was first ~~performed~~ published in the year 1811, nor would you expect to understand Richard Strauss's ~~Tod und Verklärung~~ Domestic Symphony

better because you knew it made its appearance first in the year (blank space). Yet even dates, like heraldry, may be over much despised. They do serve to identify somewhere about the period when the composer and his work made appearance in the world, and its or his relation to other composer's works. They are indeed the shortest means of identification of the ~~period in which works belong and there are reasons why the recognition of period is inevitable~~ relation of Musical works to one another, and their order in the long procession of Artworks. Even Musical history, short as it is, is cumbered with a vast array of facts. And if you don't get some idea of the general system which underlies it all, and the way in which certain phases of art were cultivated at certain periods the story is just a hopeless jumble. To understand anything at all one must be able to classify and get at the hosts of facts with something like a pattern in the mind to help it to keep stock of the bearings. If you have your head full of thousands of mere facts, they do little better than stupefy you. But if you get them

into relations with one another they take on significance and seem to live instead of being mere inert lumber. It's much better to know just a few ~~facts with~~ things in their bearings than to have by rote a perfect encyclopedia in your heads. But all the same it would be very little use giving you an abstract statement of principles and laws to start with. It seems that the average human mind is not naturally capable of assimilating large doses of abstractions, and requires plenty of concrete facts to hitch their abstractions on to if they are to survive and maintain their interest for long. So I do not propose to begin with a philosophical statement of the scheme of artistic evolution, but to give you first of all something of a scheme of the main outlines of the story, and then ~~show~~

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show you how the principles work out. The only way to help the mind to ~~systematize~~ keep hold of the meaning of facts is to group them according to their affinities. Of course there are all sorts of affinities. Works may be classed together because they are instrumental, or because they are vocal – because they are for chorus or for solo, because they are for organ or pianoforte, or because they are for stage or for the Concert room. But none of these methods is quite comprehensive enough for our present purposes and it seems we must be content with the familiar classification by periods. At the same time it's not a very conclusive method of classification unless you understand what you are about. ~~They~~ Periods always overlap. And the complacent half educated person who has merely learnt a mass of facts is most apt to be misled by reference to the

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periods to which any work belongs – the Madrigal period overlapped the early Opera and Oratorio period, the polyphonic period of Handel and Bach overlapped the period of the early Classical Sonata; we are still feeling the fact that the period of the fashionable Italian Opera is overlapping considerably the period of the Wagnerite Music drama. Nevertheless it is necessary for the sake of clearness to ignore such overlappings – and plot out the story in accordance with its prominent phases. In fact if one could have phases instead of periods it would be much more satisfactory – but the average attitude of the human mind and the lingering traces of old conceptions will have to undergo great transformations before we can

hope to get history parcelled out in accordance with phases of human development. All one can do is to keep one's mental eye on ideals and accommodate our habits of thought to them as best we may. One of the things I want to impress upon you is that the story is one of continuous development from the beginning to the present time. A wonderful manifestation of cooperative effort. It ~~is beautiful~~ really justifies our being proud of our species to see such an enormous lot of work achieved in such a short space of time. For indeed the whole story of development from the most primitive fumblings has taken ~~but~~ less than a thousand years. And though that seems a long time when judged by the standard of our own short lives, it isn't much when judged by wider standards. There are stars so far off that the light which started from them a thousand years ago has not yet reached us. And even human ~~things~~ products can cover a much wider space. There are plenty of buildings still standing that were set up by human hands much more than a thousand years ago, we have good reason to wonder at the persistence of the human mind which has so elaborated our art in that time.

Emphasize the continuity of human life a little. It is the most valuable point of history of any kind. The realization of the bonds that unite generations centuries apart. The proofs of the serious men of old times have done for us men of the present.

And we must pay our tribute to the rank and file who have achieved each some little share in the furtherance of art. The great ones attract our attention because they left such a great lot of Music we like to listen to – of things which appeal to us personally – but it is fair to remember that the very greatest of them only existed at all because the men who had gone before them had solved some of the artistic problems which were absolutely necessary ~~for them to~~ before they could achieve even the most insignificant of their works. As

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a matter of fact Bach and Beethoven and Brahms and Wagner and Strauss and the latest portents of wild and wilful irresponsibility could not have existed at all if ~~the men~~ thousands of men had not toiled and devotedly sought to find out ~~the~~ ways of doing things. Each one of them is indebted to the obscure and seemingly helpless struggles with elementary counterpoint in the eleventh and twelfth centuries. The great ones are in a sense merely the results of arts having got to a certain definite stage of efficiency in some particular

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sphere. You can see this for yourself in limited areas. You can see how Handel summarized the labours of his immediate predecessors – and how his work was quite like the work of the generations immediately before him ~~and~~ only a good deal ~~bit~~ better. You can feel it with Beethoven when you talk about his early works being very like Mozart – and if you know anything about ~~Mozart~~ history you would be able to realize how like many of Mozart's works are to John Christian Bach and others of the generation preceding him. And when you don't realize who a composer is like and think him supremely original it is generally because you don't happen to know the composers who served as the basis for him to build on.

The fact being that what you can realize with Handel and Beethoven (just because you know Mozart and that Handel made use of other composers works without making them seem aggressively different from his own work) went on all through. Generation after generation passed and the work of progress went on all through. Now we can get a kind of hold upon the history by systematizing it. ~~The first phase of all was the one in which men were busy with such elementary problems as developing means of recording Music at all. In the days when~~

It seems to bring it home to us to reflect it was not so long ago that they had not even the means to write down Music at all – and that the utmost they could achieve was Music ~~and melody~~ confined to one part, and that of a very vague kind of melody. The way the clefs grew up and

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stave was developed, and the relative lengths of notes were gradually established is really very amusing. But we must not concern ourselves with such details just at present as we want to think mainly of the big scheme of the story – and too many details would confuse us. You may say these primitive struggles ~~took place~~ were going on from the tenth till the twelfth century. ~~So our Music can hardly be regarded as even a thousand years old yet. And we may as well plot out the broad outlines from that point. We may begin with~~ A sort of landmark is afforded by the Musica Enchiriadis, a treatise attributed to different authors in the 10th century, and the Micrologus by Guido d'Arezzo in the eleventh century. ~~Where there was little more than single parts~~

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~~melodies of very indifferent and unrhythmic character~~. Even in their time composers tried to ~~all~~ make additional parts to these simple melodies. But they found it very difficult – and they were quite 400 years getting at all expert in even such simple things as writing in two or three parts. So we may put down 1000 – 1400 as the first stage of modern Music. A period illustrated chiefly by theorists because the Music itself is so crude we cannot take any pleasure in it. But we must put in as a parenthesis ~~that~~ during this time the Troubadours and the Trouvères in lines of their own succeeded in developing a simple kind of secular Music, which had not much connection with Music which came after. Then in the fifteenth century composers began to be able to write interesting contrapuntal Choral Music – and we come across composers who attained to some general celebrity – such as John Dunstable the

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English composer who lived from about 1390 to 1453 and the Netherlander Dufay who was born about 1400 and lived till 1474. After him the famous composers were Antoine Busnois (1440-1482) Obrecht 1430-1506, Josquin des Pres 1450-1521. This period ending up with Palestrina 1528-1594. Lasso 1520-1594. Tallys (sic) (1510-1585) and Byrd (1538 – 1623) so that phase of Art may roughly be said to have lasted from 1400 to 1600. All that time composers were mainly occupied in developing pure Choral Music – and at the end of it they developed very great perfection in that limited sphere. With the year 1600 came a great change and composers addressed themselves to a new kind of Art – which was called Monodic – and represented the first crude efforts in the direction of artistic solo Music with simple accompaniment of chords. From this point

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began the early efforts of Oratorio and Opera, with which the names of Peri's Euridice, Claudio Monteverde (1568 – 1643), Cavaliere died 1600 (composer of the first Oratorio) and Opera may be said to have occupied the century from 1600 to 1700. And the great names were Carissimi b. about 1604 (died 1674) Cavalli (1599-1669) Lulli (in France who lived from1633 till 1687) our own Purcell who lived from about 1658 till 1695, and Alessandro Scarlatti (1659 – 1725). The next century brings us to more familiar Music and we may welcome in the years from 1700 to 1750 the achievements of Handel 1685-1759 and Bach 1685-1750 and Domenico Scarlatti 1683–1757. The two former we associated with polyphonic Choral Music, and all three of them with polyphonic instrumental Music. The fugue was the most characteristic form of the period but all Music was impregnated with the spirit of counterpoint, if a free instrumental type.

The Upbuilding of our Art: 1000-1400 From single parts to crude combinations of several voice parts. And simultaneously the simple tunes with single note accompaniments of the Troubadours in the South and Trouveres in Northern France and xxx /1400 – 1600 Contrapuntal Choral Music. Dunstable. Dufay. Josquin des Pres. ~~Lasso~~ Obrecht. Lasso. Palestrina. Tallys. Byrd. 1600 beginnings of simple Opera and Oratorios and Cantatas. What is called the Monodic Music. Peri. Monteverde. Carissimi. Lulli. Alessandro Scarlatti. Purcell. Keiser. Pergolesi. Domenico Scarlatti. 1659-1725 /
1700-1750 Bach and Handel. Polyphonic instrumental Music. Overlapping with the earliest stages of the Classical Sonata./ 1750 to 1800. Haydn, Mozart, early Beethoven. Classical Sonata. Clear harmonic form. First stages of modern Orchestral Music./ 1800 – 1827 rise(?) of the Romantic Phase. Late Beethoven 1770 -1827. Schubert died 1828. Weber – Freischütz. 1821 – Spohr. / 1825. 1850 Oratorio. The modern society Opera. Meyerbeer. Rossini. Mendelssohn ~~1847~~. 1809-1847. 1850-1860 Transition towards the full panoply of Romantic Music. Berlioz ~~1825~~ Complete establishment of the Romantic phase – Schumann. Chopin. Wagner. Virtuosity. Liszt. Vast developments of varieties of all sorts of Art.

Then we come to another great change. The ~~development of the~~ early Classical Sonata period, which is adorned with such great names as ~~Joseph Haydn~~ Philip Emmanuel Bach (1714-1788) Joseph Haydn 1732- 1809. Mozart (1756-1791) and ~~the earlier phase of~~ Beethoven in his earlier phase (1770 – 1827).
The beginning of the 19th century ushered in new changes, which we may define as ‘romantic’ as distinguished from Classical. The phase which was the last step but one before our own Musical condition. With this phase we associate the names of Beethoven in his later works, Schubert 1797 – 1828, Weber (1786 – 1826) Freischütz a great landmark came out in 1821.

The effect of this period is seen in the immense expansion of Art in all directions – Opera, Oratorio, Symphony, Chamber Music, Programme Music, pianoforte music and songs, which we associate with the names of Mendelssohn 1809- 1847, Chopin 1809-1849, Schumann 1810-1856, Liszt 1811 – 1886, Berlioz 1803 – 1869, Meyerbeer 1791 – 1864, Rossini 1792 – 1868. A phase lasting roughly from 1830 to 1860. And that brings us finally to the enormous luxuriance of our Art in the last thirty years of the 19th century – when Wagner 1813-1883 loomed so large in one sphere of Art and Brahms 1833 -1897 in another. Attended by such men of genius as Dvorak, 1841-1904

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Verdi 1813, Gounod 1818 – 1898, Bizet 1838 – 1875, and ultimately Tschaikowski 1840-1893 and Richard Strauss 1864. One of the reasons for plotting out the scheme in this way is to save you form the very fatiguing business of keeping your minds occupied for a long stretch with purely abstract considerations. That is, on matters in connection with which you have as it were to supply the concrete facts and proofs and names for yourselves. Which requires a very strenuous capacity of mental energy. But having the scheme plotted out we can turn to the ~~undert~~ principles which underlie the whole. For the knowledge of anything is not likely to be

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fruitful unless you understand the meanings and implications of the facts. Now in the widest sense the story of the development of our Art is an extraordinary illustration of certain simple principles, which are described as principles of evolution, which are to be seen everywhere in the story of the development of the Universe itself, in the evolution of the systems of the stars, the story of ~~the very~~ our little world, in the growth of human society, ~~of nature~~, of institutions as well as of racial developments as in things of the mind. The simple principles which makes the whole story coherent is that our Art has progressed from the vague and indefinite to the definite, from the simply definite to the more definite and distinctive,

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from the condition of general sameness to the condition in which the difference between one thing and another is more decisive and clear, from a few things of like kind to a multitude of things of different kinds. This is pretty easy to grasp. Another phase of evolution is not quite so easy. That is the progress from the simple to the compound. From things which contain very little to things which contain a lot. From things of which the organization is very elabaorate. In this ~~particular~~ sphere you can see the difference between undeveloped and developed minds. For mental development proceeds in connection with the things it dwells upon. The main distinction between an undeveloped and a developed ~~human being~~ mind is that the latter can keep such a vast deal more in mind than

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the former. The savage and half developed barbarian cannot see far ahead. When he wants something very badly he cannot see the consequences of gratifying himself. The lower minds among ourselves are the same. The higher races obtain the pre-eminence of capacity to see ahead, and combine in their minds at the same time a vast number of considerations. The wider the grasp the surer the action. But such a habit and such a capacity is only attainable by a long process of evolution. In the stone ages our own ancestors were not much better than the savages of Uganda. But by developing our mental processes we are able to produce such a complicated phenomenon as the Royal College of Music – and the process has been identical in principle with the evolution of

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Art. If we think of the scheme we have drawn up we see the extreme vagueness of the music of the 10th and 11th centuries; becoming more definite even before the 14th century. Then becoming more decisively organized in the Choral Music between 1400 and 1600, but still continuing to be mainly of one kind, with instrumental Music coming gradually into sight. Then in the 17th century different kinds of Art begin to show themselves – Opera, Oratorio, Instrumental Music, Church Music, Solo Cantatas. But still in themselves very simple. Then in the 18th century the diversity goes on increasing, there is French Opera and Italian Opera, and even something of English Opera, there are ~~all sorts of~~ many different kinds of instrumental Music Suites, Concertos, Toccatas, Fugues, all of which are more

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complicated and more highly organized. But still lacking in many qualities of richness which the Art manifests in later days. Then after Bach and Handel Sonatas and Symphonies and Chamber Music and various kinds of Opera come in sight and so it goes on. The Art branching out more copiously in all directions, and the works of Art themselves being so much more rich and full of life. And when we come to the middle of the 18th century it is no longer possible to enumerate the varieties of ~~art~~ forms of Art there are, or in the diversities of form. We can see now what we mean by Art being old fashioned. It means that the works of earlier times ~~which~~ seem dull to us because ~~indeed~~ they are insufficiently full of incident and variety to appeal to us. We are accustomed to Music more full of interesting or attractive details; more vivacious in detail more full and diversified in colour, and

the works that have too much of conventional figures, too simple harmonies, too widely spaced colouring in the Orchestration fail to make any impression on us – unless they are inspired by some vivid personality like Bach of Beethoven, which holds us and compels our interest in spite of the Art itself not embracing such a wide field of artistic variety, or being so full of change and colour as that of our own times. You can verify it for yourselves by thinking of the difference between a Sonata and a Symphony of Mozart, and an Operatic scene by Wagner or a Tone Poem by Strauss. Even the

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mere constituents of the Orchestra are enough to illustrate the nature of the change. For where Mozart was content with about ten different instruments the latter day composer can't get along with less than sixteen or seventeen – and prefers 20 if he can get them. It is the mere necessity of constant enrichment. What the old fashioned folks decide as the superfluous complexity of our latter day Music is merely the inevitable result of the laws of evolution. And also be it said of the inevitable craving of the composer to enhance the means by which he expresses himself. ~~The impulse~~

here follows on p.26

The impulses have always been the same. Composers have always had the craving to add here a little and there a little according to their lights and capacities and their special aptitudes. Creeping on from the known to the unknown. And the effect of their cravings is that marvellous story of continuous expansion, an unbroken process of the efforts of successive generations, which links our present Art with the earliest struggles of the 10th century, and even with the barbarous spontaneities of savages, and makes those who understand feel their unity of spirit with Dunstable and Dufay, and Josquin

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and even the infantile scrawls of composers unknown to you like Perotin and Sabillon, and Machault and ~~the~~ Abottxxx(?)If you want another aspect of the working of the simple laws of evolution you can find it in the progressive expansion of harmony and modulation. Some of us are old enough to remember a use of harmony which was much more limited in the rules of resolution of discords which were familiarly used than in the case at present. And as for modulation the expansion has in recent times been amazingly rapid. Even in Beethoven's time the laws of form seemed to prescribe a very limited range, in which certain keys were most clearly

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defined. Beethoven led the way in expanding the scheme of modulation and nowadays a man who should confine himself to one key in which is called the first subject portion of a Sonata movement, would be thought a very dry as dust old pedant. In fact every key now has a bunch of attendant keys into which a composer slips when he wants a change. And he is likely as not to begin out of the key at the very start, and to disguise his principal key as much as he can when he is in it. The story of the whole thing is simply that in the earliest days there were no modulations at all; the composers found

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out a few different keys, and used them without much system. Then they systematized modulation like everything else; and finally they inititated an incidental modulation to their principal modulation, till the whole of a latter day work is a constant shimmer of cleverly interlaced keys, used mainly for the purpose of expression.

go back to p.25/15 n. p.26

We don't want to confuse Music History with Archeology, but all the same to get a complete idea of it we must go back as far as we can. The essential foundations of our art were the plainsong tunes ~~which had to~~ of the Church which had been handed down ~~by memory~~ orally from generation to generation from remote ages. Their services we need not discuss. But we must just notice that they were purely melodic, single part melodies which represented various scales of modes, which were nothing more than different groupings of series of tones and semitones, evolved with the view of getting differences of character. We cannot pass over the mere fact that attempts had been made to classify these scales by ecclesiastical authorities, and that as early as

Gregory became Pope in 590.

‘Ancient pick(?) Dorian’

[MS staves of the chant ‘Aeterna Christi Munera’ beneath.]

the fourth century the legend goes that Ambrose Bishop of Milan authoritatively defined a series of such scales which were called Authentic, and an extension of these scales was promulgated by Pope Gregory the Great in what were called the Plagal Modes. The attribution to these worthies is of no account. The point we dare to note is that the ultimate scheme of scales ~~recognized as Church modes was~~ comprised 14 Church modes. The 1st and 2nd modes were the Dorian and Hypodorian, the 3rd and 4th modes were Phrygian and hypophrygian, the 5th and 6th modes were the Lydian and hypolydian, the 7th and 8th modes were Mixolydian and Hypo Mixolydian, the 9th and 10th modes were the Aeolian and Hypo Aeolian, the 11th and 12th modes were Locrian and Hypo Locrian, and the 13th and 14th were the Ionian and Hypo Ionian. The suffix ‘hypo’ merely meant that the scale was extended four notes below the final. The 11th and 12th modes were also as a matter of fact tabooed

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on the grounds that the melodic series including a diminished 5th from the starting point was unsatisfactory. These modes are easily represented to the modern mind by the several series of 8 notes rising from each note of the modern scale system confined to the white notes of ~~the~~ a keyed instrument. The Dorian beginning on D, the Phrygian on E, the Lydian on F, Mixolydian on G, Aeolian on A, Locrian on B, Ionian on C. The application of the system is too abstruse to burden you with at present. What we have first to turn our attention to is that the first indication of any means of progress was the attempt to assist the minds of singers by putting little marks on the syllables which they had to sing which helped them by their relative positions to recall the variation of pitch in the tunes. These little marks were called neumes, and were developed to a very complicated system which however aimed less at defining

[MS staves with neume forms described and given in modern notation.]

pitch than at indicating the combinations of a series of notes to a single syllable, and to a certain extent the relative duration of notes. Thus the ordinary notes were indicated by a dot, and notes of longer duration were honoured by having a tail. I am afraid it is not likely to be of much use to you to know details of these symbols. But it may be as well to show you some of the forms, to suggest the ideas of these primitive speculators in ~~writing~~ recording Music. The dot they called a 'punctus'. The dot with a tail a "virga" or rod. Nearly all the other signs were combinations of notes – such as the 'clivis' (example), the Podatus or Pes (example), the Scandicus (example) which was an ascending group of notes, the Climacus (example), the Torculus (example) and the Porrectus (example) and so on and so on. Quote "a solis orto".

[MS staves with neume forms described and given in modern notation.]

It naturally dawned on observant minds that this system was very indefinite, and suggested neither actual pitch or relation of pitch – and the first attempt that was made in the direction of definition was the drawing of a single line ~~the~~ across the neumes, which indicated that all those dots or lines through which it passed were F. And F was drawn at the beginning of the line to remind singers thereof. Not long after ~~the~~ growing wiser from experience they added another line a good way off from the F which was to enable them to identify the notes which were a fifth distant from it. This of course was C, and had a C written at the end of it. Then yet another was added between the two which represented it; and then they had a primitive stave of 3 lines – and so they went on adding more and more lines, and had staves of various numbers of them. For it was not till comparatively modern times that the familiar 5 ~~staves~~ line staves were adopted. Even as late as the beginning of the 17th century we find such works as Frescobaldi's Organ Music printed with lines for the right hand and for the left. It won't serve any Musical purpose to follow out the development of the stave system any further so it may as well be pointed out here that the ultimate achievement

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of our modern upper stave with the G clef was arrived at by the same process as I have described for the primitive stave with the F clef. The line which stood for F being defined in precisely the same way as the others by having an F at the beginning of it; and this happens to demonstrate best of all the survival through long ages of the letter which characterised the pitch; as our signature is purely a G with ornamented penmanship added to it. The middle age G becoming (treble clef symbol). The transformation of the F is also cunning; but the primitive letter is still implied (three examples). The next thing to achieve after setting the pitch was the relative duration of notes. The note values of the old plainsong were indefinite. The tunes had no rhythm, and the duration of the notes was merely an indefinite kind of variation following the weight of the syllables. This was all very well as long as the music remained purely melodic – and only one voice had to sing. But when other parts were added it became obviously essential that the signs for notes should represent definite relation of time; otherwise the various voices could not keep together. The ancients found this a very difficult matter to cope with. And they got on very slowly. They called this department of Art Measurable Music;

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or “Ars Mensurabilis” and there are lots of early treatises which deal with it. For instance the Discantus Positio Vulgaris of 1150 or so, the treatise of the famous theorist Franco of Cologne called “Ars Cantus Mensurabilis” soon after (in the) 13th Century and the treatise of Jean de Garlande “de Musica Mensurabili Positio” 1210. In these speculations the forms of the neumes served as the foundation. ~~The primitive dot becomes a square (example).~~ The thing with a tail (example) got a long head and was called a Longa (example), the punctus or dot got to be a square and was called “brevis” or a breve; when it was in a diamond shape it was called a semibreve of half breve (example) – in other words a semibreve. When they added a tail to the (black diamond note head example) they called it a minima, or smallest note – in our nomenclature a minim. From which you will observe that the notes we consider longest were with them the shortest of their system. It seems to have been somewhere about in the 15th century that they made them hollow as we do, and then they got the (white void long example) for the long then (white void breve) for the breve, the (white void lozenge) for the semibreve and the (white void lozenge with tail) for the minim. This will give you sufficient idea of the manner in which the principles of the relative lengths was unravelled; and it is unnecessary to burden

Great Mode Perfect
[MS stave of rests in Tempus Perfectum]

The word perfect was used to mean 3 of anything.
The word imperfect 2.
And the signs were a round O for perfection = 3 of anything, and a C for imperfection meaning 2.

Greater meant the relation of the larges to the longs and lesser the relation of longs to breves.
Rests were also used.

you with more details – only as in parenthesis it may be mentioned that they made the scheme preternaturally complicated by ordaining that certain signatures, ~~which~~ should define whether the several notes should represent two or three of the next ones of lesser length. These were called modes of time, and by them the long could contain 3 breves, ~~or the breves there~~e and the breves could contain 3 minims or 2 minims. But this is mostly a matter of Archeology, and concerns specialists. As I hardly expect many of you to be occupied in deciphering the awful complications of early part books or MSS it would be (a) waste of time to enter into such details. For the amount of time it would take would be out of proportion to the value of the information.

It will be of more service to turn to the more essentially Musical matter of the early attempts at singing in parts. This they found a terribly difficult matter. I think ~~the~~ that among the foremost influences which led to the development of singing in parts was purely the simple fact that voices were of different calibre, and that it was not convenient for basses and tenors to sing the plainsong at the same pitch – and to obviate this inconvenience they adopted the simplest plan which would admit

[upside-down and struck through]

We want to start as far away back as we reasonably can. So we will go to the first efforts of writing Music down. The plainsong melodies ~~of the~~ used in Church were traditional, and handed on from generation to generation by ear only. ~~But~~ As far as we know the earliest attempts to keep the memories of the singers and preserve the tunes with more certainty was to put little marks over the syllables at different levels, which in a rough fashion suggested the outline of the melody. At first no doubt they had no idea of differences of length, ~~but~~ and the expansion from little dots and dots with tails was in rather an unlucky direction for after ages. As they were mostly developed to indicate groups of notes which were to be taken at one breath.

of singing the plainsong melodies with two different voices simultaneously – which was to sing them a fifth or a fourth apart. This naturally seems almost incredible to us; but there is no manner of doubt that the form of primitive part singing called Organum or Diaphony, consisted almost entirely of modifications of a plainsong tune in fifths or fourths sometimes with the addition of a higher octave. You will presently see that this is verified by the underlying basis of the Music when things advanced a little. For you will have the opportunity to observe that more developed Music of later date is in great part built of successions of fifths and octaves with accessory notes between them.

The ~~other~~ difference of opinion which inevitably occurs between theoretic writers are of very little consequence. The ancient writers are always very obscure, and theorists like theologians enjoy having something to quarrel about. The main point of difference is whether the mediaevals sang in fourths or fifths. It really does not matter much – they are all agreed that the procedure was the singing of plainsong tunes in parallels. And there is no use disputing the fact that the first steps in the direction of modern harmonization, were taken when they

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This is referred to in the famous treatise called "Micrologus" by Guido d'Arezzo, a Benedictine Monk who lived in the first half of the 11th century.

He is said to have been the inventor of the Solmizing syllables which were recorded in the Latin verse:

Ut queant laxīs
Resonāre fibrīs
Mīra gestōrum
famulī tuōrum,
Solve pollūtī
labiī reātum,
Sāncte Iohannēs.

But was afterwards changes to Do as more suitable to sing.

C solfa ut/ b la mi/ A la mi re/ G sol re ut/ F fa ut/ E la mi/ D sol re/ C fa ut/ B mi/ A re/ G ut.

tentatively interspersed the fifths with other intervals. The description of the primitive type of Diaphony dates from the 10th century and proves that it had then been in use for a long while, and was beginning to change and become a little more varied. The ~~type~~ chief type of procedure when ~~fifths and fourths were~~ the Music was not confined to fifths and fourths, was the adoption of stationary notes like pedals. ~~One comes across extraordinary~~ On the one hand one comes across examples in which the plainsong moves about quite systematically, with a second voice singing next to nothing but a single note. And again one comes across a very interesting and suggestive amplification of the pedal principle – In which there are successions of pedals or persistent notes which change whenever the melodic motion of the plainsong enables these parts to stand to one another in the relation of octave or fifth. This is in fact a very important and suggestive type. As it will be observed that whenever the connection between the two parts is justified, by the presentation of one of the authorized concords it is of no consequence what intervals are produced. Seconds, major sevenths, sixths – any combination which is the result of the motion of the

~~Verbum bonum et suave. At the library at Douai. One of the earliest known examples of Descant~~.

It amounts to this that while one voice stops still the other may do pretty much anything. But when the one that holds long notes moves the two voices must be in the relation of an octave or a fifth.

[MS stave with musical example for ‘Virgo dei genetrix’]

melody is quite orthodox so long as the points when the connection between the two parts in a recognised consonance is legalized. It will be observed that the rule is an exact parallel to the rule about the treatment of pedals in modern Music. Though of course there is no connection between the two phases. It is a curious instance, like the ~~independent~~ growth of independent religions, of human beings taking the same courses in face of the same situations. You must observe that the use of pedals caused people to become accustomed to the sound of other combinations than fifths and fourths, and by degrees the scope of their harmony was extended to thirds, and then to sixths and so on. The effect of getting away from the limited diaphony was to arrive at <u>descant</u>; in which there was much more artistic independence between the parts; which is shown by the much more frequent occurrence of contrary motion between the parts. For under the old system of the Organum or Diaphony, which was mainly reduplication at a fixed interval, almost all the motion of the parts was in similar motion.

Franco of Cologne was Prior of the Benedictine Abbey of Cologne in 1190.

One of the earliest examples known of Discant is the "Verbum bonum et suava (sic)" of which the MS is in the library at Douai. Probably early 12th century – about 1130 or so.

One of the most famous of the early theorists Franco of Cologne supplies us with the indication of progress, for he classifies concords into perfect, middle and imperfect consonances; the perfect according to him being the octave, the middle being the fifths and fourths, and the imperfect the major and minor thirds. With him the sixths continue to be regarded as discords. This will give you a fairly good idea of the limitations of this art. He however expresses his objection to consecutive fifths, which at all events shows some advance from the standard of diaphony. Diaphony had in his time passed into the earlier stages of descant or discantus, which was a primitive kind of counterpoint added to a given plainsong tune. There were two kinds of descant. That which was extemporized by the singer which was called "discantus a mente" and the descant which was deliberately written by the composers, which was called "discantus a penna" – that which was written. To the two part descant was in course of time added another part, and then the composition was called a 'triplum' – and when the composers achieved the astonishing feat of writing in four parts it was called a "quadruplum". The after history of the word discant is curious. Originally it meant the free part which was added to the regular

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ecclesiastical “plainchant”. Thus it came to be applied to the class of two part composition, and when polyphonic Music developed to a much higher degree of musical perfection, as in the Music of Palestrina and Lasso, the name ‘discant’ was reserved for the upper voice only, corresponding to the treble of our group of voices. You must please to observe that the twelfth century was a great and wonderful century, far in advance of centuries which came after, for reasons which I will explain in due time. It was the century of one of the most interesting of our kings Henry II, the century of Becket and Giraldus Cambrensis and of Philip Augustus of France. In the latter part of that far away century Paris had a thriving University, which was described as the Athens of its time. There Peter Abelard lectured, and the number of the scholars was described (no doubt figuratively) as greater than that of the citizens. Philip Augustus is said to have had to enlarge the boundaries of the city to provide fit lodgings for the swarms of scholars who flocked there from all parts of Europe, and here Music attained its highest development at that time. The earliest named

Leonin was known as “Optimus Organista”

composer of this French dispensation was one Leonin, who was Organist of the famous Church of 'Notre Dame', and is said to have written a book on Organ playing, which certainly would be a curiosity – for in those days the keys had to be wide enough to thrust down with the fist. I have never seen any of his compositions. His successor was even more famous as he was known as Perotinus Maximus, or "Perotin the greatest". He was "dechanteur" or descanter and Organist of Notre Dame. There are a good many compositions in existence by him, and to our ears it may be confessed that if we could perform them they would seem to us quite hideous. Following after him came Robert de Sabillon, whose time was probably the latter part of the twelfth century. By these composers the art of discant was advanced, though we can read in their works the fearful struggle it was to achieve even such a simple thing as a ~~four part work~~ piece of Music in four parts. Perhaps the most amazing thing to us is that such Music should have impressed

its contemporaries to the extent of regarding the composers with such deep admiration. If one were to perform the works in modern times people would merely gape with amazement. We talk of the ugliness of the latest up to date manifestation. No one can have any conception of the capacity for ugliness which Music provides who has not seen the French Church Music of the twelfth century. Most of the compositions have been rediscovered in comparatively recent times in a manuscript which was found in the Library of the Medical faculty of Montpellier in the South of France; which was probably written in the 13th century. Before this book was known not 150 pieces of Music of this date were known in the world; it increased our repertoire at a bound to nearly 400, and threw a flood of light on the early Music – which till then was mainly known by the inscrutable descriptions of the theorists. There was Music in other countries as well as in France. The English theorists were held in repute everywhere. One who is known in later times is Jean de Garlande in spite of his French looking name was an Englishman, who went on to Paris and lived there from about 1210. He wrote a valuable book called "De Musica Mensurabilis Positio". Another famous Englishman was Walter Odington, a Monk of Evesham. He compiled a treatise called "de speculatione musicae", rather later than these other people, probably about 1280, and a few short compositions

by him still exist. But England comes specially to the fore at this time on account of that celebrated little piece "Sumer is icumen in". Which is certainly one of the most unaccountable pieces of Music in existence. There seems to be no possibility of doubt that ~~it was written~~ the manuscript in which it occurs was written between 1226 and 1241, and it is commonly attributed to a Monk of Reading Abbey called Fonsete. It is a very ingenious round for four voices. And it necessarily implies that there must have been some kind of secular Music of a rhythmic and tuneful kind ~~of which almost all traces have disappeared~~ in the development of which the recognized representative composers had no share that we know of. Nothing could well be further removed from such frank and refreshing tunefulness than the crabbed and laborious productions of the learned Musicians; tied and bound by theoretic rules. But all the same there is another sphere in which we find plentiful traces of secular folk songs; and that is in the

astonishing early motets in which early composers combined two or more tunes. For their favourite pastime seems to have been to select a ~~sacred~~ tune with sacred words for one part, generally in Latin, and a tune with secular words for another part, by which a single word such as Angelus Alleluia, Portavi, or even a nonsense word was repeated over and over again. In these we frequently come across very lively tunes in the secular part, which must certainly be ~~all~~ old folksongs. In forcing the sacred and secular tunes to fit one another no doubt they both had to be modified here and there, so we cannot be sure ~~if they represent~~ how much they represent the original. But there is sufficient tunefulness about the secular tunes to show that the secular forms of Art were in existence in France as well as in the country which produced "Sumer is icumen in". There are a number of such compositions in the Montpellier MS.

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After this promising century Music was thrown back and its development hampered by miserable times. Music and poetry are dependent upon generally favourable conditions in human affairs. After the brilliant time of Henry II came the dismal times of John and Henry III. And even later the ambitions of Kings to aggrandize themselves and enlarge their domain wrecked the happy promise of the 12th century. Our wars with France, however much they covered us with glory in Edward III's reign caused infinite misery and distress and France suffered even more than we did. The ravages of war were accentuated by such a visitation as the Black Death in 1349 and state of Europe is fearful to contain peace. A modern historian writing of the state of France in the earlier part of the 14th century says "From King to Peasant all were miserable. The open land from the Loire to the Somme was a desert overgrown with woods and thickets. Wolves fought over corpses in the burial grounds of Paris. Towns were distracted by parties, villages were sacked. Tillage was unknown. Ruin and despair were everywhere, and wild superstition. This was the time when the mad Danse Macabre, the Dance of Death, came into existence which took place in the cemetery of the Innocents in Paris, ~~there~~ then crammed with pestilential dead." Such a state of things was unfavourable to the peaceful Arts, for the people would take no part in them and without their participation the life goes out of Art. Of course in the Monasteries and Ecclesiastical establishments there was still some refuge from the turmoil, but as we shall see these effects were mainly in a theoretic direction.

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As has been said often before, the arts and literature, the writing of history and even the Arts of penmanship being mainly monopolised by the clergy and people connected with Churches and Monasteries, the things that did not intimately concern them ran great risks of being ignored and even being treated with contumely. The Monastic folks were interested in the Music of the Church but not much concerned with the Music of the people. So it is only by combination of accidents that we have evidences of the existence of secular Music – such as we found in John Forester's illuminated copy of "Sumer is icumen in", and such fortunate accidents as secular tunes being combined with Church tunes in the early Motets, which show a developed sense of form – a clearness of structure which implies a considerable antecedent culture of the secular rhythmic type of the time, of which the Monastic Chroniclers and Theorists supply no evidence whatever. There is however a rather tragic parenthesis in the story, in which ~~was openly~~ Music and poetry were openly cultivated on secular lines quite independent of the Church. ~~And when~~ The development

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of which in consequence of its being independent of the Church was crushed out of existence by the Church, for fear of its leading men to be too independent in the their views and falling into heresy. Its having come to more or less an abortive conclusion prevented its playing much of a part in the general development of the Art. But the interest which attaches to it makes it undesirable to leave it unnoticed – and as on the other hand, while it is desirable to direct your attention as much as possible to essentials, there are circumstances when it is almost as useful to enlarge the mental horizon as to concentrate the mind too persistently on concrete relevancies. The part of Europe which attained to a high degree of secular civilisation earliest was the South East of what in these days we call France, where favoured by climate and the lively character of the people a high standard of culture was arrived even in the 11th and 12th centuries. Secular poetry and Music were especially favoured in this region, and their highest standards were arrived at by the enthusiasts who called themselves Troubadours. Their Music was of course of the slenderest possible

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character, amounting to little more than lyrical melodies which were deftly fitted to the poems – and though they had some kind of accompaniment by some kind of lute or viol none is recorded in the MSS in which the simple tunes and words have been handed down to us. The quality which distinguishes these tunes from the plainsong melodies of the Church is the invariable rhythmic, or motivic nature. As has been said, the plainsong tunes were essentially unrhythmic – which is the case with all genuinely devotional Music. The rhythmic element being essentially secular. The centre of Troubadour activity was Provence, where what was called the Langue d'Oc was spoken. A development of Latin speech which had taken possession of those inhabitants of those Southern districts. The Troubadours were mainly recruited from the Aristocratic classes; and some of their most famous representatives were men famous in the great game of war as well as in poetic and Musical arts. The earliest of famous Troubadours was William of Poitiers Duke of Aquitaine, who was born in 1087. ~~Among those~~ A Troubadour

The Music of songs of the Troubadours which survive is attributed to Châtelaine de Coucy, about 1180.
He was killed in the Siege of Acre in the Crusades.

La Dame de Fayel, and the Heart.

Suivants. Rondels.Terzone.Canzonets.

The Ruler of the Provencales was Raymond VI Count of Toulouse. The Crusade was taken in hand by Louis VIII of France at the instigation of Innocent III in 1208. It lasted 20 years. Simon de Montfort and his Son were at the head of the Crusades most of that time. Louis placed himself at their head in 1226. At was at the siege of Beziers that the Abott of Citeaux made the notorious answer to the Crusading Knights. Languedoc was annexed to the crown of France in 1229.

whose name may be more familiar to you was our King Richard Coeur de Lion – who lived 1076 – 1125 (sic) and one of the surviving Troubadour songs is a lament for his death. Among other famous representatives of this curious society of poet Musicians was Guillem de Cabestaing, the hero of a very gruesome story of love and death – also Bertrand de Born (or Bion) Marcabrun, and last Guiraut Riquier who lived from 1250 -1290. The end of the 13th century marked their decadence and extinction. The story of this extinction of the ~~prosperity~~ well being and premature development of ~~cultivated~~ the culture of Art and literature can be shortly told. Pope Innocent III at the instigation of the person known as Dominic founder of the Dominican Order proclaimed a crusade against Provence and though the Provencales fought hardly against the crusaders gathered from all quarters by the promise of Salvation of those that assisted in the work of destruction, the fair provinces were laid waste, towns were raised to the ground and the inhabitants massacred. And the promise of civilisation and refinement was trampled out and never recovered. The Troubadours had cultivated mainly lyrical poetry and they developed a system of rhyme and metre which is still

Mihi est propositum
In taberna mori.
Vinum sit appositum
Morientis Ori,
Ut dicant quam venerint
Angelorum Chori
Deus sit propitious
Huic potatori.

To me it seems best
in a tavern to end.
Let wine be set out
with the dying to blend,
That the angels may sing
when hither they wend,
this jolly topor
May God commend!

a subject of admiration even now to the most widely read admirers of poetry. In the North of France a similar group of men cultivated epic poetry and plays. They were known as the Trouvères and left a mark in literature which is still felt by us. They were spoken of as being of the "Langue d'Oil" and their scions spread far and wide, some of the more famous of them belonging to our own country, of the latter it is peasant to recall the name of Walter de Map who was born at Hereford about 1140 of Welsh origin. He became Archdeacon of Oxford about 1210 and was in the household of Thomas a Becket. He wrote a poem on Lancelot, and is even said to have invented that famous hero of romance. His poem was continued by the French Trouvère Chrestien de Troyes. Another English Trouvère Luc de Fast who lived near Salisbury and wrote a poem on Tristan in French. The story of Renaut de Fort (?) was of Trouvère origin, and so was the famous Romance of the Rose. Among famous Trouvères must be mentioned the ~~Chatelaine de Coucy, a man very notable in the history of~~

Tant com je vivrais

~~the time who was killed at the siege of Acre in the Crusade and~~ Thibault Count of Champagne and King of Navarre, who was prominent in the history of France in the reign of Louis IX. Some of the best known Trouvère songs are attributed to him. The Trouvère whose fame has lasted on most conspicuously was Adam de la Halle (of Arras) (1240-1280) who wrote a play called Le jeu de Robin et Marian – and the Music thereto; of which one is a charming little lyric, and another piece is most interesting partsong, almost entirely built on a series of consecutive fifths. The Trouvères played a considerable part in the writing of ~~Motets~~ secular Motets in parts. The Trouvères were a little later than the Troubadours. The Trouvère movement came also to an end in a period of warfare and general demoralization in the 14th and 15th centuries. A little later still came the Minnesingers of Germany – "The singers of Love" as they called themselves. Their names are familiar to us from references to them in Wagner's Meistersinger. Walther for instance refers to the Minnesinger "Walter von der Vogelweide" as his master. And also comes home to us from the fact that the acquired poem of Parsifal was written by the Minnesinger Wolfram von Eschenbach, who died 1220. The famous Niebelungen Lied was probably written by another Minnesinger Heinrich von der Ofterdingen (13th century). Among other famous Minnesingers were Heinrich der Beldecke (about 1184) – Spurvogel- about 1150 – among the latest was Heinrich von der Meissen – generally known as Frauenlob – who died 1318.

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After the Minnesingers came the Meistersingers, who belonged to quite a different class, and their poetry and Music represented the ideas of Burgherdom. They formed Musical and poetical clubs in many of the principal towns of Germany, such as Maintz(sic) Strasburg, Munich and Nuremberg. With those of the latter town we feel ourselves to be most intimate through Wagner's delightful work. I'm afraid Wagner's chaff about their pedantry must be confirmed to be well founded. They had not the same natural delight in the beautiful things of life as the representatives of the Aristocratic class, and were rather over prone to technicalities and foolish and narrow regulations. The most famous of them was Hans Sachs whom Wagner has glorified - The cobbler poet who lived from 1494 to 1570. From which you may observe that the Meistersingers was a much later development than the other associations we have been discussing. There was ~~a still yet~~ another association which belonged to a lower social stratum still – the poet Musicians who went by the name of Joglars, Jongleurs or Menestriers. They were the Musicians of the people, mainly spread far and wide over France, who went from fair to fair singing their songs and telling their stories and playing their instruments. They had regular guilds and organizations with laws which were called

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Ensenhamens(?), which suggests a Spanish ancestry. Their centre in historic times was Paris with a dwelling house and a Chapel which lasted on till the 18th century. The street where was their house of call was called the Rue St Julien des Menestriers. There was also in early days a King of the Minstrels (Roi des Menestriers) who was ultimately transformed into the Roi des Violons in the court of Louis XIV. You will observe that the greater part of these associations flourished at ~~much the same~~ about the same time when Music was making promising strides in what may be called its more serious phases. But all kinds of Art were checked by the years of general warfare in the early part of the 13th and fourteenth centuries. In England we had, first, the disturbed times of John and Henry III. There followed our great French wars, and though we look back with complacency to such events as the victories of Crecy 1346 and Poitiers 1356 we must remember that the caused infinite misery and distress, and France suffered even more than England. The ravages of war were followed by the terrible visitation of the Black Death in 1349, and the state of Europe became terrible and contemptible. A modern historian writing of the state of France in the earlier part of the 14th century says: "From Kings to Peasants all were miserable. The open land from the Loire to the Somme was a desert overgrown with woods and thickets. Wolves fought over corpses in the burial grounds of Paris. Towns were distracted by parties, villages were sacked. Tillage was unknown. Ruin and despair were everywhere, and wild superstition. This was the time when the mad Danse Macabre, the Dance of Death, came into existence which took place in the cemetery of the Innocents in Paris, ~~there~~ then crammed with pestilential dead." Such a state of things was unfavourable to the peaceful Arts, for the people would take no part in them and without their participation the life goes out of Art. Of course in the Monasteries and Ecclesiastical establishments there was still some refuge from the turmoil, but as we shall see these effects were mainly in a theoretic direction, and these, a few theorists, indulged in their uninspiring but useful labours.

in Quatuor Principalia Tunstede describes the new kind of descant in which one of the discanters is advised to “avoid the perfect concords and keep his part in the imperfect intervals, that is thirds sixths and tenths above the tenor, and with these let him discourse, ascending and descending, according as it may seem to him expedient and most agreeable to the hearer.”

Guilelmus Monachus very valuable as showing the principles of Fauxbourdon and the use of passages in thirds.

Among the most notable of these theorists were some Englishmen – such as Simon Tunstede who was born in 1310 and became a Franciscan Monk, and ultimately head of his order Prior of the Convent of Bruisyard in Suffolk and wrote treatises which happen to be illustrative. There was also one Robert de Handlo who lived about the same time, and another important theorist evidently English was Guilelmus Monasticus, or William the Monk whose only known work is in a Library in Venice. The most voluminous of the theoretical writers was John de Muris a Frenchman of Normandy. He lived from about 1300 to 1378. Among his important works are the Speculum Musicae, and the Ars Discantus. He is said to have followed the lines of Franco. A passage from one of his works is commonly quoted as illustrating the kinship of theorists of all time. For he says of those whom he thought to take liberties in their compositions – “O Magnus almus, magnus ruditas, magnus bestialitas, ut animal sumitur pro homine, capra pro leone - sui enim concordie confunduntur et una nullatenus distinguatur ab alia.” Of composers during this unhappy period the most famous was Guillaume de Machault, the last distinguished representative of the old Parisian school who claimed Perotin, Leonin and Sabillon as their earliest lights. ~~A good many compositions~~

Crecy 1346.
Poitiers 1356.

He was born in the 13th century about 1284, in Champagne and appears to have lived till after 1369 - where he was still alive in Paris. He was a poet as well as a Musician – and in Music appears to have been rather a bohemian. In some ways his work is not so crude as Perotin's, but its crudities are fairly amazing. He wrote all sorts of compositions – Masses, Motets of the kind I described to you last time - made of several tunes joined together. And he also wrote secular Music some of which is more presentable. It was during this period that a very singular instance occurred of the progress of Art's being affected by regulation imposed from outside. The discanters had developed such a capacity for elaborating their accompaniments to the plainsong that the liturgical words became almost unrecognizable – and the authorities of the Church stepped in to reduce things to a more decorous state. Pope John XXII, one of the Angevin Popes, promulgated in 1322 a decree forbidding discant altogether, and limiting the part singing to the ancient diaphony consisting of parallels of fifths and fourths and octaves. So for a time polyphonic elaboration ~~was~~ came to an end.

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The results were very surprising. Composers were obliged under pains and penalties to make appearance of conforming. But they were restless under constraint, and ceaselessly endeavoured to find a way to evade the regulations while appearing to conform. The first device they discovered ~~was to~~ had important results. They conformed so far as to write the diaphony properly – that is they made two voices sing the plainsong at the distance of a fifth apart, but added another voice in between which sang the thirds. By which means they arrived at a series of common chords. And then they went a step further and made the voice which should have sung the plainsong at the bottom sing it an octave higher – and lo and behold, they had successions of amiable sixths instead of the barbarous old successions of fifths. This process was known as Faulx Bourdon – or false bass. Because the bass did not sing at the bottom, but at the top – and the procedure came into fashion everywhere, and ~~was~~ the title was quaintly transformed in this country to Faburden. The effect was to give serious

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composers a taste for sixths and thirds, and as we shall see presently, to lead them to (a) much more simple kind of Music, almost like harmonization, for a time. And it did not take them long to give up the absurd fiction of writing the bass to be sung an octave higher, and openly wrote the notes as they sounded, and the succession of sixths without disguise.

The effect of the Papal ordinances ~~was~~ is far more apparent in the general aspect of music than in the suppression of descant. For when music began to find circumstances more congenial again the revival shows that branch of art proceeding to still further stages of excessive elaboration. It was after Edward III's great wars with France, the days of Crecy and Poitiers, that things began to revive all round. Intellectual interests soon showed vigorous life. Energy and independence of mind was shown by the appearance of the Lollards, and the great personality of Wickliffe (sic) who died in 1384. English literature began to consolidate. One of the earliest English poets Langland wrote Piers the Plowman in 1382 and Chaucer himself lived from 1340 – 1400. And with this revival came renewed activity in Music. It is quite

Henry IV 1366. Reigned 1399-1413.
Henry V 1413- 1422.
Agincourt ~~1421~~ 1415.
Henry VI 1422 – 1471.

Dunstable was referred to by a famous John Tinctoris 1445-1511 in the Proportionale “quod ars nova esse vindicatur, cuius ut ita dicam novae fontis ars origo apud Anglias quorum caput Dunstable exitit fuisse perhibitur.”

Tapissier, Carmen Cesaris n’a pas longtemps bien chanterent qu’ils esbarient tout Paris.

Car ils on nouvelle pratique De faire frisque concordance Et on pris de la Contenance Angloise, et ensuivre Dunstable Pourquoi merveilleux plaisance Rend leur chant joyeux et notable.

clear that Musical culture had been going on in the troubled times, though the traces of it are so scanty. But the facility and resources of composers ~~have~~ are seen to have expanded a good deal even beyond the standard of Machault, when we take up the story again at the end of the 14^{th} century. The name with which the beginning of the modern disposition in Music is associated is that of the Englishman John Dunstable; who is supposed to have been born in Bedfordshire over the end of the 14^{th} century. Next to nothing is known about him, and it must be inferred from certain subtle indications that he was not known or esteemed for his ~~abilities~~ importance in his own country. All the references to his work, and even nearly all the examples of his Music are to be looked for in foreign countries. But there indeed they spread far and wide. Copies of his strange and weird compositions are found scattered in such ancient libraries as those of Bologna, Modena, Rome, Dijon and Trent. Of references to him by foreign authors that by Martin Lefranc is best known – For in speaking of some French composers such as Tapissier, Carron and Cesaris, ~~who make~~ he says "they made such sweet Music that all Paris flocked to hear them – and that they had accepted the English

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style and had taken John Dunstable as their pattern.” The diffusion of his art in foreign countries and such frequent appreciation may justify the inferences that he spent most of his life out of England. Of course it does not prove anything. It was just as possible then as in Bach’s time and even in our own for men to be entirely incapable of estimating the worth of the foremost works of art ~~of their own time~~ which were being produced under their very noses. The only indication of English appreciation of which there is evidence is the report by the Jacobean Chronicler Stow, that in the Church of St Stephen’s Walbrook there was a monument to his memory with a long Latin inscription. This at least proves that he was in England at the end of his life. St Stephen’s Walbrook was I think rebuilt by Wren or Gibbs, and the monument disappeared. But through the public spirit of the very energetic body the Musicians Company it has recently been set up again. The epitaph contained a very quaint line giving the date of his death – which of course the writer upon it has managed to find unintelligible. Its not worth which (sic) to waste your time on the differences of opinion which have occupied so much of the time of the learned on the subject of our letter. It runs something like this. “Anno mille quater semel tertius junxit Christo” from which me might infer that Dunstable died in 1453. Dunstable’s work is in fact the best example of the transition from the old style of Discant to the modern type of counterpoint. It is necessary to keep the mind clear of the gratuitous theory ~~of~~ that

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our modern counterpoint had a definite separate beginning. After Dunstable it is true polyphony took a more artistic turn. But the intrinsic principles of counterpoint – that is the addition of parts to a given part - was as much the basis of descant as they are of our latest academic counterpoint. A great deal of Dunstable's work is the very apotheosis of the mediaeval over elaboration of descant. But there is another side to him, for there are among his compositions several examples which are, in their strange uncanny way quite lurid, simple, Musical. He was evidently feeling his way from one stand-point to another. He is sufficiently advanced to write passages for voices in several parts which are euphonious – he introduced passages of imitation – ~~the~~ and other things which are quite in the same plane as our own ideas of Music. But the feeling of uncanniness which his work gives us comes from his being inspired with the conventions – the habits of mind of his time – the far off 15th century – and no composer shows more strangely the effect of contemporary convention. For instance the strange fifteenth century cadence – which seems to have taken hold of all Music and to turn up at every corner – a purely contemporary formula but almost absolutely conclusive

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of the date of any Music in which it appears. Though the name of Dunstable stands out so conspicuously and so alone in this time, there has recently been traced a very large quantity of English Music of about his time and a little after. This most important discovery was that of a copious fifteenth century MS in a place called Old Hall near Ware in Hertfordshire – a R.C. College. Which contains compositions by a lot of English composers, most of whose names were almost unknown before. The best known of them is Leonel Power, who like Dunstable was appreciated in Foreign countries. Of his personal history absolutely nothing is known. Another composer figures under the name of Roy Henri, and it appears that there can hardly be a doubt that he is the unfortunate King Henry VI himself. The works themselves are not very impressive. ~~but they~~ They are much simpler than the earlier Music – and the part writing is less polyphonic. They indicate very precisely the tendency towards simple successions of chords of the sixth and third, which had a much more agreeable sensuous effect than the jagged and strong polyphony of the earlier masters. In some ways it was a degeneration as it is far less strenuous and characteristic. But it indicates an admission into the range of the earlier art of effects which are agreeable for the mere effect of sound. This ~~sense of their~~ actual ~~sense of their~~ origin obviously lies in the Fauxbourdon which came into existence early in the century, as a by-issue.

Of the edict of Pope John XXII against descant. Indeed the whole character of this Music is undoubtedly the effect of that ordinance.

The short lived preeminence of England in Music was again extinguished by a period of woeful turmoil. The terrible savage wars of the Roses which lasted from 1455 till Henry VI died in 1471 threw England back and checked every kind of intellectual interest. And though Edward IV encouraged Art and Henry VII especially encouraged Music the Music of this country was of no great account till the days of Henry VIII.

When we get fairly into the fifteenth century the aspect of things seems to change altogether. Composers seem to have found their legs at last; their numbers increase, and we can feel the kinship of their feelings about Music with our own. The chaotic appearance of the part writing, each part appearing to have no concern with the doings of others except at wide spaced moments passes away, and the sounds that greet us seem to represent attempts at successions of intelligible and agreeable ~~chords~~ concords, and intelligible resolution of discords, on the same principles as people are taught to write counterpoint even in the present day. In accordance with the laws of evolution Music is passing from the indefinite and chaotic to the orderly and definite. The foremost hero of this new ~~disposition~~ phase of art was Guilelmus or Guillaume Dufay – the first great representative of the School of the Netherlands – or as particular people like to call it the Gallo Belgic School, which sprang from the old neighbouring school of Paris, under the

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influence of the English composers. The actual date of his birth is unknown. It used to be supposed that he was born in 1355. But from the facts which have come to light, among which was that he was a choirboy at Cambrai in 1410, this is clearly impossible – and the probable date of his birth was about 1400. So he would have been barely 20 years younger than Dunstable. When he left the choir at Cambrai he entered the Papal Choir in Rome, and remained in that position till 1437. Then he came back to his native country and entered the service of the ruler of the Netherlands Philip le bon, in which position he had the singular duty of acting as Music teacher to that headstrong and impetuous character Charles the bold. He was made a Canon of Cambrai in 1450, and the tombstone which was discovered there somewhat recently gives 1474 as the date of his death. Like Dunstable he seems to have passed through two phases. For a time he seems to have written in the old confused style of descant – But there are a good many

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compositions of his which are written in quite a lurid style of counterpoint. So the probabilities are that he was one of the first ~~who saw the~~ to realize the artistic effect of such a style, and to develop his powers in that direction. He also developed enough skill to introduce imitation into his works, which is a proof of no small increase of facility. The basis of his work was as in the earlier times the addition of parts to a Canto fermo. But he is said to have been one of the first to adopt the singular practice of using secular tunes as Canti fermi. We must recall that composers had been very fond of combining secular tunes with ecclesiastical plainsong, but it may be doubted whether the actual secular tunes were adopted to take the place of plainsong as Canti Fermi before Dufay. It was certainly a very strange departure, but he adopted it wholeheartedly, and some Masses of his which are written on secular tunes are known by the names of the said tunes. One mass of his is

Spelt indifferently L'homme Armé,
Lome Armé,
Lomme armé

[MS stave with musical example of the L'Homme Armé tune]

known as the Mass “Tant je me dediais”(?). Another is the Mass Se la face ay pale; and yet another is the Mass “L’homme Armé”. Once started this practice became very common; and the ~~tune~~ last mentioned tune came to be so universally adopted as a Canto fermo that it continued to be used by all manner of composers for some 150 years; even till the time of Palestrina and Lasso. The tune itself is not very exciting or impressive – In Dufay’s Mass it stands as follows (MS example of the L’Homme Armé theme). Dufay wrote secular Motets and other worldly compositions as well as sacred Music – and was regarded as the foremost composer in Europe. Even now in spite of thinness and occasional helplessness we can realize in his work how preeminent he was and what great services he rendered to his art. By his side it is pleasant to recall the name of a lifelong friend Aegidius Binchois (sic), who was a choirboy with him at Cambrai. In the course of his life he was head of the Music at Antwerp Cathedral where he is said to have had a Choir of 53 singers - Among

whom was a Musician of the name of Okeghem of whom we shall hear again. He died at Lille in 1460. Some of his compositions share the same spirit as his friend, and are lurid and clear in their management of contrapuntal effect. Composers now became rather inconveniently numerous, and we have to pick and choose. One of the best in the next generation was ~~Firmin Caron~~ Vincentus Faugues who was born in 1415, and produced compositions of considerable merit – among which is a mass on the tune L'Homme Armé. Firmin Caron, who was born in 1420 or thereabouts is said to have been a pupil of Dufay or Binchois, and to have handed on their tradition. One of the most important of this school was Antoine de Busnois who was born in Flanders in 1440. Like Dufay he was in the service of Charles the Bold of Burgundy and is said to have accompanied him in his campaigns – though he must have luckily escaped the battle of Nancy in 1478, where his master was killed, and he lived to serve Charles's daughter and successor

Mary of Burgundy. His work shows the rapid progress in management of harmonious effect and finish and cleanness of ~~writing~~ part writing. He attained European celebrity and died lamented in Italy as well as in his own country in 1482. One of the new phases of Art which was coming to the front during this time was the art of introducing canonic imitation, which implied something in the nature of a subject or thematic material. All these composers used these devices pretty frequently, but their use of them was rather unsystematic. They seemed to repeat in a second part what was sung in another part when it (be)came convenient, without any idea of coherence or system. ~~But~~ And as time went on they began to enjoy the mere solving of canonic difficulties for themselves. And this turned their minds in a wrong direction. For it did not minister to artistic effect but merely to the display of ingenuity. The great hero of this kind of work was Johannes Okeghem. This composer was born early in the 15th century

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and as has been said before was in Binchois's choir at Antwerp in 1443 and probably was his pupil. He afterwards entered the service of Charles VII of France and went to Paris. After Charles's death he entered the service of the astute, cruel and superstitious Louis XI, by whom he was made treasurer of the Church of St Martin at Tours. He lived to a great age and died about 1513. He was looked upon as the greatest composer in Europe in his time, and trained several famous pupils. I suppose his great fame was founded upon his unique capacity for writing canons – and it is distressing to think what an immense amount of mental energy was expended upon such ingenuities. When once the business of devising canons was realized men seemed to be tireless in devising all kinds of futile ways of writing them. They amused themselves by devising puzzle canons, which they propounded to one another like riddles. There was the Canon Cancrizans which consisted in one voice singing backwards, what another sang forwards. There was canon by inversion, canon by augmentation and by diminution - Canons which could be

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solved by leaving out the rests 'Clama ne cures' (?) "Otius dant vitae" (?) Canons that could be solved by leaving out all the minims and so on ad infinitum. In such things Okeghem was unrivalled. Consequently his Music is harsh and unprepossessing for the most part. Occasionally one cannot help admiring the care with which he writes long movements in canon. One which is held up to admiration by the old authorities is a movement in ~~which~~ three parts in which the lower voice is answered by the voice above it at the 4th and that by a further voice at the fourth above that – and carried out with perfect glibness. Of course it would be futile to look for expression or beauty of sound in such work. But it was useful as a method of training, and greatly enhanced the facility of composers who were taught to practice such ingenuities. And the strange thing is that it did not distract composers from higher aims, for some of the pupils of Okeghem turned out foremost in their efforts to get expression and beauty of effect. When Okeghem died a ~~mourning~~ poem was written and set to Music in his honour, in which occur the lines "Accoutrez vous l'habit de deuil, Josquin, Brumel, Pierchon, Compere."

Anton Brumel (who in the verse is coupled with Josquin) was a pupil of Okeghem. A member of the Netherland Group. Dates not known. Went to Italy. Wrote Choral Masses and Motets early in the 16th century. Was with Alfonso Duke of Ferrara.

Works published by Petrucci.

Loyset Compere.

These were all notable composers. But the first mentioned, Josquin was the foremost composer of all the long period before Palestrina – as he has been called the first composer of genius of the modern dispensation. The name “Josquin” by which he is always known is a pet name then nickname Jossetein which he obtained while a choirboy at Condé in Hainault. His full name was Josquin de Pres or Jossequin de Prater; little Josse out of the fields. He was probably brought up by Okeghem in all the learning of the Egyptians (sic), and was almost as capable of writing canons as his master. But his taste and Musical feeling brought him safely through that temptation, and he gave his mind rather to the developments of genuine Musical expression and beautiful effects for the voices. He soon won European reputation, and was courted by Royal persons and grandees to an extent which is wonderful to think of considering the lofty style of his Art. He was in the Pope’s choir from 1471 to 1484, and after that in the

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service of Hercules duc d'Este Duke of Ferrara, and then in the service of Louis XII of France. He was indeed so far fashionable that Henry VIII's Music book contained pieces by him, and Anne Boleyn learned to play arrangements of his works when she was in France. A great part of his works were of course sacred Masses, a famous "Stabat Mater", hymns, but he also wrote secular songs in parts. Not partsongs nor indeed Madrigals – but elaborately polyphonic works – some of them moreover very serious. They were called Chansons Mondaines in those years. And were no doubt the precursor of Madrigals. One finds in his work a tendency towards simple harmonization, and appreciation of beautiful effects of chords as chords apart from the beauty of composite combinations of melodies. It has already been referred to in connection with the influence of Fauxbourdon, but in Josquin we find it much more widely spread. He used every phase of Art it was possible for him to grasp and feel, and with a sense of expression which was quite new. We shall find that the composers of the

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Netherlands followed this lead and even came to the pitch of making much effort with repeating chords – which in the old system of counterpoint was as rare as it is in your own counterpoint. Josquin had a good long spell of life and at the end of it came back to his own country and died at Lille in 1521.
Preeminent as Josquin was there are other composers who are well worth remembering, and conspicuous among them was Jacob Obrecht who was born about 1440. In his mature years he became Chapel Master at Utrecht Cathedral, where the famous Erasmus one of the greatest men of the age and one of the most interesting of all time was a choirboy under him ~~in~~ about 1474. Obrecht like so many of his compatriots went to Italy for a time, but he came back to his native country and became Chapel Master at Antwerp Cathedral where he is said to have had a choir of 70 under him. He probably died early in the 16th century.

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Obrecht's line of Art was similar to Josquin – consisting entirely of pure unaccompanied Choral Music – Sacred and Secular. He was quite capable of emulating Okeghem in the line of Canon and imitation, but like Josquin he set his heart on Musical expression rather than learning. Some of his works are finely polished and beautiful in sound and texture. From which we may see how rapidly art was developing from the crude standards of the beginning of the 15th century.

The composers of the Netherlands were at the beginning of the 16th century so far ahead of any other nation that they were much in request in Italy. And we shall presently see that they were beginning to inspire Italians to emulate their achievements. It is curious to note that so far the Italians had done very little – but when they once began they soon rushed to the front. But that is another story and must be left to another time. Meanwhile Germany produced a remarkable

[MS stave with musical example of ‘Innsbruck’ tune]

Which appears twice in the St Matthew Passion Ich bin’s ich sollte büssen and “Wer hat dich so geschlagen”.

composer in the person on Heinrich Isaak, who was possibly of Bohemian origin, and a native of Prague. By some held to be Germany's first notable composer. Next to nothing is known of him. He went to Italy for a time and was in Florence about 1488. He wrote lots of Masses, 23 at least, and Motets and Psalms, and also secular chansons or Weltliche Lieder. Among his secular chansons appears the famous tune "Innsbruck Ich muss dich lassen" – which in later days was transformed into the Chorale 'O welt ich muss dich lassen', and was often used by J.S.Bach. One other event which we must not altogether ignore, because it had such great influence on the dissemination of Music was the invention of printing. The first attempts which have survived were large wood blocks, like woodcuts by Kirsten of Haarlem. Such as the Speculum Humanae Salvationis, with words and engravings – which came out in 1438. Furst(?) put out a book from his Office at Maintz in 1442 – and Gutenberg cut metal types in 1444. Music soon came to be printed in books

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called the Magnum Psalter printed in 1457, the notes were put in by hand. Some Music was printed from blocks by Froschauer of Augsburg in 1473. Type Music printing began about 1482. The famous printer of Music books Ottaviano dei Petrucci was born at Fossombrone in 1466. He is considered the ~~regular~~ inventor of regular Music printing of the modern kind – and very beautiful printing it is. His first specimen came out in Venice in 1501 – a book called Harmonia Musicae Odhecaton. It contained Chansons by Obrecht, Josquin and Brumel. The first attempt at printing in England was made by Wynkyn de worde at Westminster in 1495 – Higden's Polychronicon. This development just coincided with the times of Josquin and Obrecht. The effect was of course to afford new opportunities to composers and to facilitate their work being known – and in an indirect way to further the development of the Art. But that expansion we must leave to another time.

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